CONCLUSION
CHAPTER – 8

CONCLUSION

The veteran in music passed away in 1906 at the age of 65. His contribution to music in the form of an authoritative text like Sangita Sampradaya Pradarsini is a marvellous one. The wonderful work has proved to be a great help and guide to all the musicians, scholars and lovers of music. It is to be understood that the history of music of 20th century is incomplete without a proper understanding of the scholarship of Subbarama Dikshithar. His wide spread and deep knowledge in all the aspects of Carnatic music like ragas, talas, bhavas, srutis and gamakas are really great fascination to the music students.

Subbarama Dikshithar combined in himself a great musicologist, historian, composer, and a great musician. His unique contribution is the composition of sancharis for all ragas figuring in Sangita Sampradaya Pradarsini. It is extremely useful to all students of music to become familiar with ragas both popular and rare. He is a proficient scholar who knows sangita lakshya and lakshanam.

It is also significant that in the annual conferences of Madras Music Academy in 2005, Smt.Vidya Sanker said that, “Sangita Sampradaya Pradarsini” with its notation established the art and science of gamakas.

His hardwork, dedication and profound knowledge of music have been brought to light in his compositions. As a composer, theoretician and practical musicologist, it can be said that Subbarama Dikshithar is second to none. Chinnaswami Mudaliyar described Subbarama
Dikshithar as ‘the direct representative of one of the most scientific of our Beethoven and Mendelssohn families’.

This research was undertaken to carry out a study on the literary and musical excellences found in the compositions of Subbarama Dikshithar, the evergreen musicologist of Carnatic music. All the compositions of Subbarama Dikshithar have been collected and some of them notated. Not only that a comparative study of Muthuswami Dikshithar’s compositions with Subbarama Dikshithar has been attempted. While dealing with compositions, only those mentioned in Sangita Sampradaya Pradarsini are taken for this study.

His scientific approach to music and the trends of that age are extremely brilliant. As a historian he is honest and accurate. The genuine details and contributions of the composers are described truthfully. It is he who gives an authentic account of the life of unfamiliar composers.

During the period 1920-1930 of 20th century, there took place a fresh awakening and curiosity in our national art. Many organizations and individuals came forward to study about the different aspects of music. Researches, musical studies and publications took place to codify our musical condition and foster the growth of the art in different times. Music became one of the interesting subjects in schools and colleges. Scholars and music lovers made conferences to study about the need of music in life. In these conferences musical vidwans created and developed different Sampradayams. For all this the work Sangita Sampradaya Pradarsini became a guide and help as a reference book.
It is really unfortunate to note that the brilliant compositions of Subbarama Dikshithar are rarely sung in the music concerts of today. It is earnestly hoped that this study would be able to popularize the work of Subbarama Dikshithar along with his compositions. However honest attempt have been made to bring to light the boundless influence of Dikshithar family as composers, instrumentalist and vocal musician, on the growth of music in South India.

Really his end was the end of an Era in the world of music. It is said that Subrahmanya Bharati sang about him in two elegies.

‘With Karna went charity
Arjuna took valour
Poetry departed with Kamban
Subbarama went the wealth of mellifluous music’

Hence suggestions are put forward to give due importance to the compositions of Subbarama Dikshithar. The crowning fruits of his ripe and excellent experience will certainly be a source of inspiration to the young generation. It is hoped that this thesis on Subbarama Dikshithar will throw light on his vast and varied contributions in the field of music.

To put it nutshell his music remains as a stupendous monument to his immortality. It is hoped that this study will be really useful for future generations and efforts are made to popularize the kritis of Muthuswami Dikshithar for music lovers and teachers.

12 thehindu@vsnl.com